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DON'T MISS YOUR "CUE."

WRITTEN FOR THE NEW YORK CLIPPER.
BY ULLIE AKERSTROM.

I know some folks who idly stand and moan
That "Good Luck never yet has come their way!"
While, if they'd open their eyes and look about,
They'd see him at their side "most every day."
These people stand like sticks along life's path
With scowling brows (the sight gives one the blues),
While for "all-luck" they can but thank themselves—
They've missed their "cues."

This world was made for busy hands and brains—
The worthy one who toils is he who wins.
How can one hope to win the race of life
Who slowly walks, and running ne'er begins?
Prepare yourself to-day for better work,
For greater tasks that you may have to do—
Then, when your chances come, be quick to act—
Don't miss your "cue."

I scorn the man who has not "nerve" to stand
And face his future with a hopeful eye,
Who drifts along life's tide without an aim,
And only lives to eat, to drink, and die.
The world is full of "chances" by the score
For higher aims, more noble work and true,
So "learn your part," and be assured ere long
You'll hear your "cue."

Then let us strive by honest, faithful toil
To be as great and noble as we can—
It is a duty that we owe ourselves,
To those we love and to our fellow-man.
Perform your task to-day with patient care—
Perchance 'twill prove a stepping-stone for you;
Then, when your chances come for better work,
Don't miss your "cue."

"WRITTEN TO ORDER."

WRITTEN FOR THE NEW YORK CLIPPER.

"I guess I will never forget the first and only drama I ever had written to order," said Charley Dixon, known to our set as Monsieur Jolly.

"Would you mind detailing the circumstances?" someone asked.

"I am not eager to, but, as some of you have never heard the story, I will." "Push the bottle toward monsieur," laughed Dick Thorpe. "He'll wish to sample its contents before he touches the denouement."

"No, thanks; the yarn is not so dry as all that. Now give me full swing for a little while. Let me see."

"You hadn't begun yet."

"Oh! Well, we stranded in the provinces a few miles south of Paris. It was in the winter of '79, and a cold, blustery night it was, too. I was sick and downhearted over the failure of a play which I had hoped would take among the provincial cities, but, instead, it had fallen flat. I don't know what was the matter with it. It was 'light' enough to delight, and there was in it a mystery which I thought suited the times. But the drama was no go."

"Some of my company went, and when I read their hadn't a franc in the world, and, as the railroads weren't dead-head anybody just then, the prospects of getting back to Paris were decidedly slim. I finally became as exasperated as the rest, and as *le desire renait*, I marched in the presence of the *maire* one morning and boldly told him that we proposed to become public characters."

"Of course he took you by the garments and helped you into the street," said Roy Garland.

"He did nothing of the kind. He was a methodical old fellow, and he knew what he was doing. When I had told one of the most pitiful tales ever listened to by a French *maire*, he took down the names of my company, after which he had me sign a paper that looked very much like a commitment. For twenty-four hours we didn't know whether we were going to Paris or to prison, but when we got started it was toward the gay capital in a third-class car."

"In Paris I looked about to build up our shattered fortunes. The season was still 'on,' and the papers told about the wonderful triumphs of troupes in the provinces. These accounts drove the iron deep into my flesh, for here I was the victim of over-confidence in a drama which had given birth to the brightest hopes. I grew desperate again."

"And thought of becoming the star of a tragedy played on *St. Denis*," smiled Thorpe.

"Not quite that. I borrowed a few napoleons of a friend who took some interest in my future, and advertised for a play which was to be written to order. I had a brilliant plot in my head, but not altogether an original one. A number of troupes had recently taken place near the Rue Dauphine, and all Paris and even the contiguous districts were agog over it. I thought I saw my time for a *coup* which would retrieve all our fortunes. My advertisement was numerously answered, and my apartments were soon filled with a lot of French playthings who were willing to lift me from poverty to affluence for a few francs."

"Out of all, a young man named Deflor pleased me most. He seemed to grasp at once the ideas I advanced, and I engaged him to produce to order a five-act drama, which should be founded on the mysterious crime of which I must now speak. Adele Flassant was a daughter of a pensioner who lived in gorgeous style off the money which rolled into his purse from the green cloth. He was one of the noted gamblers of Paris; but, strange to say, his daughter died without knowing his true character."

"The young girl was blessed with fatal beauty. She had numerous suitors, but for the most part they belonged to the sporting classes. Her father had been credited with saying that Adele should never become the wife of a gambler, and, as if to cross him in his desire, the girl had fallen in love with Adolph Flouy, one of the most successful gamblers in the city. It was believed that Monsieur Flassant knew nothing about this until the day after Adele's death, when Adolph was arraigned for her murder."

"It seems that Adell had attended a masque while her father was enjoying his usual pleasure. She went and came home with Adolph, but the next morning her maid found her body on the couch, which was saturated with blood. The corpse was headless, and the head—the beautiful head of Adele Flassant—was missing! As a matter of course, this horrible discovery at once threw Paris into a state of excitement. The police bureau at once took it up, and the ablest detectives began their investigations. As I have already said, Adolph Flouy was arrested, and when I came back to Paris with my disconsolate troupe his third examination had just been finished."

"Against the young man there was some circumstantial proof. The servant had heard him quarreling with Adele before quitting the house, and the girl had shouted down from the landing that their relations had come to an end. This witness admitted that she was frightened at the quarrel, but she said positively that Flouy had 'talked back' in a menacing manner. Paris was divided. The police seemed determined to convict Adolph—the people did not think him guilty. Photographs of Adele were distributed everywhere. The shop windows swarmed with them and the provinces were flooded. The missing head was the object sought for, and for days the excitement kept at fever heat."

"Meantime, M. Deflor, my engaged dramatist, was at work on the play I had ordered. During this time I had got the old troupe together and found all ready to try the provinces again. I had given some special directions concerning the new drama, and several I found that Deflor had anticipated me. The play was to prove that Adolph Flouy was innocent, and as I really believed in his innocence I determined that I would acquit him nightly before the footlights. My theory was that Jeanette, the servant, had a lover, who had become infatuated with Adele's charms, and that he it was who had committed the crime, and not the young man on trial for his life."

"I intended to conclude the last act of *Le Crime de la Rue Dauphine*, my drama, with the finding of Adele's head in the real criminal's trunk, a ghastly enough finale, but one to which all other scenes were adroitly subjected. I secured from accurate photographs a splendid head of Adele, and, as a matter of course, it had the ghastly hue and look of a severed head. Deflor pronounced it magnificent, and when I read his drama I accepted it at once, for it had been written exactly to order, and completely filled the bill."

"The principal roles were those of Monsieur La Conte, an adroit detective, and Raoul Pontin, the supposed murderer. I took the first and leading part, and at Deflor's earnest prayers I permitted him to play Pontin, though I had some doubts as to his life."

"Gods! how well he played it!"

"Won't you take something, monsieur?" asked Dick Thorpe at this juncture with a grin. "You're at the place where your nerves need a little tonic."

"Thanks," smiled Charley as he proceeded, but not touching the bottle at his elbow.

"We left Paris for Lyons one February day, fully equipped to play *Le Crime de la Rue Dauphine* to the satisfaction of all. Deflor was in high spirits over his effort, and constantly assured me that he was prepared to show the Lyonsais the finest bit of dramatic work they had ever seen. We found the city worked up over both the murder and the play. Every ticket had been sold, and there was an unsatisfied clamor for more room. I was in a seventh heaven all the time, for I saw ahead a filled exchequer, and a bright future for the troupe which had wound up a tour as objects of charity."

"The eventful hour when the curtain went up greeted me with the best house I had ever had on the continent. The wealth, the intellect and the beauty of Lyons were there. The first act was applauded, and I was called out at the close of the scene. Of course, our fortunes were made. I had nothing to criticize. Everybody was 'up' in his part, and Deflor was superb."

"The denouement approached with a wildly interested audience. Step by step we had worked up a strong case against Raoul Pontin, and at the end of Pontin's sentences I stepped forward to perform the duty. In one moment I had broken open the trunk, and the next my hand clutched the head. As I rose several cries of horror rang through the audience, and I looked at the object in my hand."

"Horror! Is it any wonder that I usually pause here and take a bit of wine?" and Charley helped himself. "I soon discovered that the head I held was not the one I had directed be made to order under Deflor's supervision, but a real human head, and *Adele Flassant's*!" The audience timed the truth at once, and when the head dropped from my nerveless fingers, one half of it was ready to fly to the door. I looked at Deflor, held by La Conte's assistants. The man's eyes had a gleam I had never seen before, and while I looked he broke into a demonic laugh and snatched wrenched himself from my men."

"In a little while Deflor was in the hands of the Lyons police, and I found myself debarré from further playing *Le Crime de la Rue Dauphine*. Why, don't you think that it turned out that the poor playwright, Deflor, was the real murderer, and that when he went back to Paris with Adele's head, under charge of the police, he was as mad as a March hare!"

"It afterwards came out that Jeanette, the servant, had a secret lover, that he was Deflor, and that he had murdered Adele for the sole purpose of getting material for a successful drama. The production of the picture, but, unluckily, when I was



WILLIAM H. ROBINSON, GENERAL BASEBALL PLAYER.

tion of the real head was a freak of his insanity, and when I saw the poor devil taken off to the madhouse and Adolph Flouy discharged, I resolved never to have another play written to order. If you have anything good to sell, gentlemen, bring it to me, but if you expect any orders—no, thank you." H. C. T.

T. TUCKER'S TOUGH TALE.

A RECITATION FOR AN ELKS' SOCIAL SESSION.

WRITTEN FOR THE NEW YORK CLIPPER.

The Munchausens, at the "art gallery" of the Hoffman House, rallied in force last Thursday evening. Several astonishing stories had been told, with interludes in which "art" mixtures from the artists of the "gallery" were discussed, and there was an unsatisfied clamor for more room. I was in a seventh heaven all the time, for I saw ahead a filled exchequer, and a bright future for the troupe which had wound up a tour as objects of charity."

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looked kindly, flourishing like a young bay tree. While the shag covering was infinitely better than a bare cranium, brothers, it was not a thing of beauty, nor a joy for an instant. I assure you; but I had it trimmed closely, keeping it so, and got along with it until mortification setting in to any great extent."

"Early next Spring, pains on both sides of my head, above and forward of my ears, set in, and protuberances began to manifest themselves. Neither doctors nor surgeons could account for the protuberances—I didn't tell what sort of a scalp had become part and parcel of my personality—but time did, and in a manner to astonish and horrify me! Gentlemen and brothers, I awake one morning to discover a pair of embryo elk's antlers growing from and adorning my head! I sent for a surgeon, who was dumbfounded at the sight. When informed of the transplanted scalp, he said that that fact must account for the wonderful phenomenon although he couldn't understand how antlers could grow from a piece of elk skin, if the bone of an elk's head, that part from which the antlers grow, had been set into my own head, he wouldn't be greatly surprised to see antlers crop out, but that they should come from a piece of skin staggered him; and then I ordered him to save the antlers off, which he did."

"Gentlemen and brothers, it was a trying time for me that Summer. I assure you, for the antlers grew rapidly, as if anxious to air themselves in all their native majesty of branch and prong, and I had to have them shaved off every three days in order to get a hat on. I was forced to contrive myself from polite society, much to the latter's relief, possibly, and my own regret, going only about where a hat could be worn, unless wearing a wig, which would have required no end of explanations to friends and acquaintances. It was an awful period of my life, and life got to be a burden. I assure you, gentlemen. With the coming of Winter I shed the antlers, or the stumps thereof, and so got rid of the semi-weekly operation of shaving them off, but this was all the relief I got, for there remained two rough, raised, indented, irregular and altogether ungraceful excrescences which could not be covered with closely-cropped hair, thus forcing me to wear a hat when out of my quarters, as before. I might have grown the shag, but that would have made a bad matter worse, as would have been an object of laughter, instead of wonder."

"Early the next Spring the pains set in again, reminding me that the antlers were about to come to the front for another Summer's campaign, and rendering me as miserable as possible. Before my abnormal adornments had fairly pushed themselves into prominence, the Southern Rebellion opened up, and I resolved to go to the front and die in glory on the battle-field, life with those antlers not being worth living. I went, taking with me a fine-tooth saw of the best make, and with it managed to keep the distracting antlers in subjection, and the secret to myself. Where shot, shell and bullet flew thickest, I rushed in to win the garland of glory—death on the field—but it was not until the battle of Antietam that I succeeded in attracting a portion of a shell, which took woeful liberties with my left thigh, leaving me *hors de combat* on the field, and dead, as my comrades thought. I knew nothing about it at the time, I assure you, gentlemen."

"The first I knew of it was when I opened my eyes in a hospital some hours later, and then I learned what had happened me, and that my life and leg would probably be saved to do further duty for the country, with information I am afraid I was not profoundly thankful for, as I had rather

died—that was what I went to the front for, I assure you, brothers."

"In that hospital I saw the cause of all my misery—the misery but for which the misery of a shattered leg had not been—the surgeon-in-chief, who was none other than he who had grafted on my head the scalp of an elk, to say nothing of the antlers! I sent for him, and he remembered me and the operation he had performed, of course. After he had examined the sprouting antlers, then about two days old, and wondered exceedingly thereat, I told him that, as he had saddled a horrible incubus on me, though with the best intentions, he should now do something to relieve me of it. He concurred in the proposition, but couldn't see what was to be done."

"Well, gentlemen, I suggested a surgical operation, to the end that the top of my cranium and that of some poor wounded fellow, at the instant of his death—or before, even, if death was certain—should be saved off, and the two transposed, as it wouldn't make the slightest difference to a dead man, whether he took with him into the trench his original cranium or one with a substituted portion belonging to another. The surgeon agreed with me in this, but suggested that I might myself die under the operation. I told him to find his man, bring along his saws and anesthetics, and I would chance the operation, preferring death to further life with the antlers. He agreed, measured my head, and went to look about to see where he could lift off the roof of some poor fellow's head for my benefit, returning shortly to tell me that he had found a man who would probably die within an hour, whose head measured exactly with mine, but whose hair was a fiery red. I told him I didn't care whether it was red, blue, green, orange or pink, so it was hair, and not shag, and the cranium non-antler bearing."

"Well, matters being settled, I was moved into a private room, and the man who was to exchange unknowingly the roof of his cranium for the roof of mine was brought in shortly after, for the double operation was to be performed simultaneously by the surgeon and an assistant, the first named to operate on me. In less than an hour thereafter I was notified that the critical moment had come, and ether was immediately brought to bear on my system, reducing me quickly to a state of utter insensibility."

"When I came out of this state of nothingness I found my head in plaster that had tightened like a vise upon it. I knew that the transit of craniums had taken place, and was happy. I spoke to the surgeon, but he placed his finger on his lips, and then came and whispered to me that a wonderful thing had happened. The man supposed to have been dead had shown signs of life during the operation of sawing off the top of his head, when he was etherized, and the operation completed, and he, the surgeon, thought the poor fellow might possibly recover, whereupon I suggested it would be an act of genuine as well as professional mercy to speed his exit from this mortal stage, or at all events to let him make it in default of treatment on his, the surgeon's part."

"Well, gentlemen, in a month I was out of that hospital, my leg in pretty good shape and my head—or the head I carried with me—about the same in hue as now, for I had had the hair cropped short, and free from antler-growing propensities, I felt assured. I never asked about the other party, because, if he lived, I didn't wish to know it—didn't wish to think of the poor fellow terribly handicapped with those antlers. I set out for Paris immediately, and have been knocking about the world ever since, having saved a time as possible."

"I am aware, gentlemen and brothers, that there is nothing thrilling in these experiences of mine, and I spoke of them only because I consider them somewhat remarkable, the antler experience as a remarkable freak of nature, and the cranio-logical transposition as a remarkable freak of surgery, and the assertion, brothers, that the head I carry about with me is not my own head, cannot, I think, be controverted—oh, a trifling incident I forgot to mention. About two years ago, maybe more, a man abruptly stopped me on the street, and as abruptly kept it, saying: 'You're Tucker. Don't say yer ant, for I've piped yer off for years and got yer done fine.'"

"Well," said I, "what then?"

"You was in a hospital after the Antietam fight?"

"So, was I?"

"Well?"

"Yess, well for you, but not for me. Them dam rascal doctors, there, thinkin' I was dead, sawed off the top of my head, and the top of some other fellow's head. I found out afterwards it was yours, and swapped tops, dam 'em! and well for the other fellow they might say, do you know this head, with these dam moose horns on it?" and he pulled off a slouch hat, revealing to my gaze the old, familiar elk-skin, was puzzled at the sight of them, and fell deep pity for the unfortunate man."

"Come," said he, "something's got to be done, now, after these years. I've had hell enough in mine with these infernal horns!"

"What can be done, my friend?" said I.

"Done? What has been done can be done over—saw 'em off again, and swap. I want my head, that's what's the matter, and I don't leave yer till I git it."

"Nothing more than right that you should have it," said I, "come with me now to Surgeon Hamilton's, and we went. Soon as the man told his story the surgeon saw he was a lunatic, and quietly sent for officers. The poor fellow was finally sent over to Ward's Island, where they kept him for nearly two years, when he escaped. This morning I got this writing from him, which led me to tell the story. This is what he writes:

"Say, you dam tucker, I ant over to Ward's Island, now, I've got away. I'm livin' in a Den-up in the Woods a growin' them dam horns. When they've got full grown, with all the prongs on, and sharp's pitchforks, I'm goin' to lay far yer and yer! Die on them horns, and don't yer forget it. p.s. I'll Prong the Stuffed Outen yer, yer bet. Yer doomed man."

U Now how the Venger."

"Brothers, you see I am a misnamed, perhaps, doomed, man. I leave for Paris to-morrow."

BUCK THORPE.

A WORD IN BEHALF OF CLARRY.

EDITOR CLIPPER.—I notice that a contrivance to do away with the necessity of continually hanging crooks when playing the cornet is endeavoring to make itself popular in musical circles. If it works, it ought to be widely used, as the changing of crooks is often a nuisance. Now, if somebody would take pity on poor Clarinet, and make something that would allow him to play on one instead of having to hustle around on three, the inventor would be hailed as a benefactor by the whole race of "Clarries."

PEACHES are now two dollars a dozen, and ice cream isn't fashionable, so the doctors are obliged to make a living out of constricting accidents and lung troubles.

LITTLE LILLIE.—"Don't you, think, doctor, that I look just like my mamma?" Mother—"Hush, child, don't be vain."

THEATRICAL RECORD.

SPECIAL CORRESPONDENCE BY TELEGRAPH AND MAIL.

Movements, Business, Incidents, and Biographies of the Theatrical, Musical, Minstrel, Variety and Circus Professions.

NEW YORK, MARCH 8, 1887.

LATEST BY TELEGRAPH.

Special Reports by The Clipper's Correspondents of the Opening Night of the Week in Various Parts of the Country.

Reports of performances on Monday nights in the following places received by mail: Philadelphia, Brooklyn, Baltimore, Albany, Troy, Providence and Newark.

Clara Morris' Patient-riens—Edwin Booth—"Nanon" at the Bush—"Hazel Kirke" at the California—"Caprice" Falls—Death of Tracy Titus—"Claude Duval" at the Tivoli—Burt Stanley Secures a Theatre.

SAN FRANCISCO, CAL., MARCH 8.

BALDWIN THEATRE.—Clara Morris closed her engagement at this house March 5. As usual, the waits between the acts were tiresome, her whims in this respect severely trying the patience of the audiences. These waits have grown so long and frequent that her next engagement in this city will be a dubious one. Edwin Booth opened last evening in "Hamlet," which will constitute the bill for the week, with the exception of Saturday, when "Othello" will be done. An immense audience was present at the opening performance, the house being simply packed. The applause and recalls denoted the high esteem in which Mr. Booth is held by our citizens. The "take" is very large, and it looks promising for a most successful engagement.

BUSH-STREET THEATRE.—"Nanon" was sung last evening by the Carleton Opera Co. The success of this engagement has not been such as was looked for or as the company deserved. "The Mikado" is undelivered.

CALIFORNIA THEATRE.—"Hazel Kirke" was played last evening before an overflowing house, the production being a well-defined success. The cast was exceptionally strong, and included, in the principal roles, E. J. Buckley, "Billy" Thompson, James O. Barrows and Jean Clara Walters. Thompson's Opera Co. are undelivered, and will produce "The Mikado" on the same evening that it will be done by the Carleton Opera Co. at the Bush.

ALCAZAR.—Minnie Madden made her first appearance here last evening in "Caprice." It was an error to open with so faulty a play. The production was an utter failure.

BURT STANLEY.—Tracy Titus died at Los Angeles 5. The deceased had been ill for a long time with consumption. The Minstrel-Tribune concert was conceded to be one of the finest performances seen here. The business was affected by the management of Marcus Henry. Maggie Moore (Mrs. J. C. Williamson) will return to Australia 11. The comic opera "Claude Duval" was successfully sung at the Tivoli last evening. Dan McCullough's benefit was a "whooper," and the popular treasurer of the Baldwin was thereby shown the high standing he occupies in the esteem of the public and profession. Burt Stanley has secured the lease of the Tivoli Theatre, Oakland. John "Jolly" Nash has been specially engaged to appear at the Wigwam for several weeks, and he will make his reappearance in "Frisco 14." The Battle of Waterloo is still thriving. The tickets have been secured by the Bell Union. Charles Geyer, Marie Zora, Al. Gibson and Lizzie Davis are the latest at the Fountain.

First American Performance of "Antoinette Rignaud" at the Boston Museum—"Alone in London" Doing Well—The Vokes Co., Etc.

BOSTON, MASS., MARCH 8.

"Antoinette Rignaud" was act at the Museum last night for the first time in America. It is by Raymond Deslandes, and was originally seen Sept. 30, 1885, at the Comedie Francaise, Paris. Its first English performance—Ernest Warren's version—was given Feb. 13, 1886, at the St. James Theatre, London. Eng.—Ed. Clippert. It is a hard task to find a new situation, a new climax, or even dialogue that is not familiar to us all in "Antoinette Rignaud." The motif, plot, or whatever may please, is extremely venerable. A wife, displeased with most of her matrimonial surroundings, flirts with a young artist, and writes him letters—all before the play opens. The artist meets her at the house of mutual friends, and she is the sister of his dearest child, and visits her apartment late at night to return the letters. Then there is the old business of "hubby" arriving unexpectedly. The artist dives into an ante-room, afterwards making his escape from the window of the girl loved by his child. That girl is compromised, and the chum, to save his sister, says he was the one who jumped from the window of the innocent girl's room. It can't be said that the Museum stock developed all the good possible, even in this familiar and rather bald nucleus, for there were some disappointments in last night's performance, due, possibly, to its being the first representation. Frazee Coulter had the really best part, almost all the "fat" falling to his line. He did well. The character of M. Rignaud, calling for light, gentle comedy business, was new to him here, was successful, but frequently lapsed into a babyish tone of voice that detracted not a little from the strength of the impersonation. Alfred Hudson was stiff, stilted and explosive as Gen. Prepond. F. M. Burbeck had a trifling facial makeup as the artist, Sonny, wearing a hideous and most un-French beard. E. H. Vandert, as Henry, was easy, nothing more, the author's lines put into his mouth making him appear like a prig. Helen Payne's graceful carriage and easy, unaffected, natural acting made her small part of Madame Bernadet stand boldly out. The scenery was good. "Rignaud" will not rank in its running length anywhere near the previous hits at the Museum. Geo. W. Wilson, in "Solon Shingle," did capital in the afterpiece.

...Cora Tanner nearly killed the Boston Theatre at the opening of "Alone in London." The Park showed diminution last night as compared with last week's houses; still, a pretty good audience laughed long over Weeden Grossmith in "A Pantomime Recital." R. B. Mantell's last week opened to a poor house at the Globe. The Hollis was a little light, too. The Howard caught it pretty heavy when the Bentz-Santley Co. opened. The Bijou and the Windsor had nothing to growl about. The weather was unpleasant and dispiriting yesterday, and materially injured business at the theatres.

Cleveland Chips.

McKee Rankin in "The Golden Girl" opened to a fair house last night at the Grand. Leon & Cushman's "On the Stage" opened well at the Park. At the Cleveland, Monroe and Rice presented "My Aunt Bridget" to a large house. The Big Four had a good attendance at the People's.

Bernhardt Does "Fedora" to Profoundly-impressed Philadelphians—Other Openings in the Quaker City.

PHILADELPHIA, PA., MARCH 8.

The Chestnut was filled at double prices last night by Philadelphians anxious to see Sarah Bernhardt give her interpretation of "Fedora." There were the old families, the fashionable, the first-nighters and all the well-to-do French people in the city. Bernhardt made a profound, and Philippe Garnier a good, impression. "Caught in a Corner" filled the Chestnut-street Opera-house. Margaret Mather's Juliet and Fred Paulding's Romeo interested the Walnut's usual big Monday-night house. "Hoodman Blind" crowded the Arch and delighted the crowd. "Ruddyford" at McCull's opened its second week without change of cast to a large and fashionable audience. "In His Power" was finely given to a good house at For-pough's. The Central has seldom been so full as it was last night, when Reilly & Wood's Co. jammed the lobby and made a great hit. Alime's first appearance at the National was so successful as to warrant her coming again. "The Silver King" did finely at the Lyceum. "Carnegie" and the New Arch-street Opera-house went on prospering. The astonishing result of the mill between McCaffrey and Carroll at the talk of the day here in pugilistic circles. Wm. H. Daly, the veteran stage-manager, has accepted an engagement under Miles & Barton as stage-manager at the New York Bijou to produce "The Big Pony." He will go to Europe about April 15 for Hayden, Dickson & Roberts.

Miss Fortescue Makes Her First Appearance in the Mount City, and is Favorably Received—Reported Death of John Murtz. Acrobat.

ST. LOUIS, MO., MARCH 8.

James O'Neill drew a full house to the Olympic to see "Monte Cristo." His support is good. Geo. Minn had a light attendance to see "Richard III." His elocution is good, but he doesn't seem to enter into the spirit of the character. Oliver Bond Byron drew a full house to the People's, and his play seemed to suit the audience exactly. The Grand Hotel presented very attractive at the Standard, and Edward Lamb, M. J. Jordan, Mark Price and Minnie M. Kissell made the most of their parts. Miss Fortescue made her first appearance here last night at the Grand. The audience was large and fashionable, and she was well received, being called out twice at the close of the second act and presented with a basket of flowers. John Murtz, the well-known acrobat of this city, is reported to have died of yellow fever en route to Peru.

A Dime Museum Opened in the Falls City—The Danforth-O'Leary Boxing Bout.

LOUISVILLE, KY., MARCH 8.

"Saints and Sinners" at Macaulay's had a splendid audience. C. W. Coudlock and Viola Allen received repeated encores. The Masonic Temple is dark until March 10, when Robson and Crane will appear. Dominick Murray in "Escaped from Sing Sing" appeared at Harris' Museum and both performances were greeted with large audiences. The new Buckingham presented "Neck and Neck" to a good attendance. The Grand Central did fairly well. T. A. Johnson opened a dime museum at Liederkranz Hall, receiving very good patronage. At Leidekrantz Hall, Saturday night, March 5, Tommy Danforth of New York and Patzy O'Leary of Louisville met in a ten-round contest with four-ounce gloves. Nothing was done until the sixth round, when the contestants began work. The referee, Major Hughes, declared the contest a draw. Danforth was entirely on the defensive and was much blown, while O'Leary was as fresh as a daisy, and had it been to a finish would, undoubtedly have scored a victory.

Patti Fails to Entice Chicago to the Extent of Five Dollars a Seat.

CHICAGO, ILL., MARCH 8.

Much had been expected of Patti's engagement at McKie's, but the lower part of the house was scarcely more than half filled, while the upper part of it was barren. Five dollars for a seat was a little "rich" twice within a few weeks. Patti felt the influence of the meagre attendance, and her singing was cold and listless. Dixey, however, filled the Chicago to the doors, as usual, and starts his second week with no diminution of interest in his bright mixture. At Hooley's, Maggie Mitchell opened in "Fanchon" to a well filled and enthusiastic audience. The Boston ideals found a host of old friends awaiting them at the Grand, and opened to a crowded house. Agnes Herndon is filling her date at the Columbia, which is more than she is doing with the house.

Pittsburg Pointers.

PITTSBURG, PA., MARCH 8.

"A Brave Woman" at the Opera-house opened to a fair Monday-night attendance. Fred Bryton in "Forgiveness" at the Bijou was greeted by a fine audience. The Academy of Music, with Benton's "Maestros," was as usual packed. S. Wood packed Harris' Museum at afternoon and night performances. The Casino Music attracted large crowds. The Bijou management has closed a contract for Patti's appearance here for one night, March 21. George Walker has left for Baltimore to act as manager for Prof. Gleason, the horse-tamer.

Doing Well in an Ohio City.

SPRINGFIELD, O., MARCH 8.

Last night, at Black's, Prof. Crocker's educated horses attracted the first actual "standing room only" house seen here for many a day. Henry's Minstrels packed the house Saturday. Harvey's Minstrels came March 23. At the Grand "The Silver King" did a large business. James O'Neill's "Monte Cristo" drew a big house March 1. Fred Bryton March 3 and 4 also did his usual fine business. "Clio" is booked March 9.

Lillian Olcott in "Theodora" Makes a Hit—Presentation to W. C. Boyd.

NEW ORLEANS, LA., MARCH 8.

Notwithstanding a decidedly poor company, with one or two exceptions, Lillian Olcott and "Theodora" at White's Grand made the biggest hit of the season, amounting to sensation. Presented to W. C. Boyd by his Detroit friends, March 5, 1887, engraved upon a silver watch, tells the latest story concerning the above-named.

Writings from the Crescent City.

NEW ORLEANS, LA., MARCH 8.

McNish, Johnson & Slavin's Minstrels turned people away from all parts of the house before the performance began. The stock company of the St. Charles presented "Taken from Life" to a big attendance. Harry Webster's "Success" did fairly well at the Avenue. The Excelsior Minstrels (colored) opened well at Parant's.

One Manager in the Air and the Other in Jail.

MONTREAL, CANADA, MARCH 8.

The "Maid of Belleville" Opera Company has disbanded in Quebec. Lederer has shipped, and Grau is in jail on a capias.

Lotta's Luck Lying.

DETROIT, MICH., MARCH 8.

Lotta opened at the Coates last night for a week to a crowded house. "Shadows of a Great City" at the Ollis is drawing well.

Dangerous Illness of E. M. Hall, Banjoist.

CINCINNATI, O., MARCH 8.

Business good with all. E. M. Hall of Havana's Minstrels is dangerously ill with pneumonia.

Business Continues Good in the Flour City.

ROCHESTER, N. Y., MARCH 8.

Joseph Murphy in "Kerry Gow" at the Grand and "The Streets of New York" at the Academy opened last night to splendid business. The Casino had its usual large attendance.

The May Homser Co. in "Queenie."

PARKERSBURG, W. VA., MARCH 8.

The May Homser Company opened for week at the Academy in "Queenie" to fair business. At the London, a variety bill was given to "S. K. O."

The Largest Monday-night House of the Season

MILWAUKEE, WIS., MARCH 8.

A well filled house greeted Genevieve Ward in "Forget-me-not" at the Grand. The People's had the largest Monday-night house of the season. The Academy and Palace are dark.

Indianapolis Items.

INDIANAPOLIS, IND., MARCH 8.

Duff's Opera Company, in "A Trip to Africa," opened to a large attendance at the Grand. Jennie Calef at the Museum had audience.

MISCELLANEOUS WIRINGS.

NEW ORLEANS, LA., MARCH 7.

McNish, Johnson & Slavin's Minstrels turned people away last night and to-night.

MARTINSBURG, W. VA., MARCH 7.

Sparks Bros. Specialty Co. closed a two weeks' engagement at the Central Opera-house to good business.

TOLEDO, O., MARCH 7.

Louise Pomeroy opened at the People's Theatre to night against Lawrence Barrett to "S. R. O."

BOSTON, MASS., MARCH 8.

Winnett's "Passion's Slave" packed the Windsor matinee and night yesterday.

CANTON, O., MARCH 8.

The Baldwin Theatre Co. closed a week's engagement at the Baldwin Theatre to a good business. The business, although it was their second engagement here this season, As Nora Desmond in "Esmeralda," Miss Pearl Melville (Mrs. Baldwin) made her first appearance in six months, and received an ovation. She will continue with the company for the remainder of the season.

OSWEGO, N. Y., MARCH 8.

At the Academy of Music last night, W. J. Scanlan had one of the largest houses ever seen here.

LANCASTER, PA., MARCH 8.

May Adams' Co. opened last night at the King-street Theatre to "S. R. O."

BALTIMORE, MD., MARCH 8.

Mattie Vickers had crowded houses at Harris afternoon and night yesterday.

DULUTH, MINN., MARCH 7.

Geo. Mordaunt, stage-manager of the Duluth, Minn. Theatre, died March 2 at 3.30 p. m., of heart disease.

BILLY JACKSON.

The Noss Family highly pleased a very large audience last night.

MILWAUKEE, WIS., MARCH 8.

"One of the Bravest" played to a heavy house at the Palace Theatre matinee and night of March 6.

BIRMINGHAM, ALA., MARCH 8.

Andrews' Carnival of Novelties closed a week's engagement here to the largest house of the season. Twenty-four hundred people were packed into the Casino, notwithstanding advances in price, heat, rain and Florence Elmore's excellent attraction. A big week is anticipated. Andrews received four hundred letters from performers in response to his card in CLIPPER, all of which will receive prompt attention.

SYRACUSE, N. Y., MARCH 8.

Rightmire & Hart opened to a big house last night, playing "The Two Wanderers."

AKRON, O., MARCH 8.

Sid C. France's Co. opened last night at Aberle's to one of the largest houses ever in this town.

DEATHS IN THE PROFESSION.

GEORGE CORRI, for the past eighteen years hall keeper at the Star Music Hall, Liverpool, Eng., died in that city Feb. 12, aged 67. He had acted in the theatre for 30 years.

PIERRE ETENGE GRANGE, the French playwright, died in France March 2.

ALEXANDER ROBINSON's death is referred to in CLIPPER, Variety and Minstrel.

JOHN LACROIX, one of the oldest members of the New York Philharmonic Orchestra, died in this city March 3, at 81. He was the brother-in-law of Frederick Hietz.

JOHN HERBERT, actor, died at Charing Cross Hospital, London, Eng., March 7.

GEORGE MORANT, late stage-manager at the Duluth, Minn. Theatre, died at St. Luke's Hospital, that city, March 2, of heart disease brought on by exposure. He was thirty-seven years old. The remains were placed in a casket and deposited in the receiving vault until his funeral, which will be held at the Westboro Spring Hill Cemetery. The funeral took place from Randall & Granger's Theatre, and was a large one. The band from the theatre played a dirge while going to the cemetery. All the expenses were borne by Manager Jackson.

MARY PHILIPS, actress, and wife of Maurice F. Kemp, died at Melbourne, Aus., Jan. 16.

ERNEST SUTTON, an actor of promise, died in England Feb. 12, aged 37. He had acted in the theatre for 14 years.

SARAH THORNE, W. Duck's, Chas. Collette's and other troups. His right name was Ernest James Sord.

Mrs. William Dwyer, who died in England Feb. 14, was for many years leading actress of the Lincolnshire circuit.

E. DAVIS, for many years lessee of the Theatre Royal, Newcastle, and the Lyceum, Sunderland, Eng., died at Newcastle Feb. 19, aged eighty.

JOHN C. PROCTOR, a prominent musician and organist, died at Providence, R. I., March 6 of paralysis. He was born in Alsace, and came to this country in 1853.

Mrs. BUCHAN, a theatrical exponent of this city, died March 5 of a disease caused by a scratch on one of her hands from a rusty iron hoop.

TRACY TITUS (deceased) is telegraphed us by our "Frisco" correspondent. He passed away at Sierra Machi, Los Angeles, where he went about six weeks ago, after taking a benefit in Chicago. For a year or so gastric complaint had been killing him. He was a native of Los Angeles, where he went about 1866, and began his theatrical career as a ticket seller at Pica's Opera-house, Chicago, and on the road. During the seasons of 1874-5 he was at the Casino, this city. During 1883-4 he was at the Casino, this city. During 1885-6 he was at the Casino, this city. During 1886-7 he was at the Casino, this city. During 1887-8 he was at the Casino, this city. During 1888-9 he was at the Casino, this city. During 1889-90 he was at the Casino, this city. During 1890-1 he was at the Casino, this city. During 1891-2 he was at the Casino, this city. During 1892-3 he was at the Casino, this city. During 1893-4 he was at the Casino, this city. During 1894-5 he was at the Casino, this city. 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room" Co. played here to a small house. "Mugg's
ing" will be here March 8. The town has been painte

VARIETY, MINSTREL AND CIRCUS.

THE BARNUM-FORSTADT combination will open season March 14 at Madison-square Garden. Charles W. Fish, who is to appear, reached the city from abroad last week, looking hale and feeling hearty. He reports a number of Americans doing well in Paris, chief among the successful ones being Woods Cooke, who, he says, is performing the best part of his career.

CHARLES PUTNAM, contortionist, writes us that at Huntington, Mass., Feb. 26, he injured himself internally, and may, as a consequence, have to give up the business.

HUBERT AND JENNIE BARTON have signed with T. K. Bink's Palace show for the season of 1887.

J. J. JONES will manage one of Healy & Bigelow's Indian Medicine Companies this summer.

A few years ago Thomas O'Connell married a variety actress. He died in January, 1886, leaving a will in which all his property was bequeathed to his widow. His sisters are contesting the will. Ten months after Mr. O'Connell's decease Mrs. O'Connell gave birth to a child, which she declares is the posthumous offspring of her husband. Now the will case has assumed a new phase. If the child be proved illegitimate, the will may be broken.

ALICE GILMORE joins May Vernon's Minstrels at Duluth, Minn., and will double with Miss Vernon.

The printing contract for **Sweetman, Billy Rice & Fagan's** Minstrels has been awarded to the Forbes Co. It is said to approach \$10,000.

CARPENTER'S OPERATIC ORCHESTRA, attached to Wright's Opera-house, Wakefield, R. I., comprises the following: James Carpenter, leader; John Carpenter, first violin; George A. Northup, second violin; Herbert Chase, cornet; Albert Yost, clarinet; Eddie Ryan, flute and piccolo; Chas. Yost, trombone; F. W. Carpenter, double-bass.

JOHN T. THORNE, of Thorne and Carleton, writes us that, contrary to the statement of a correspondent, he has no intention of leaving the business. He adds that he will manage a variety theatre of his own next season at El Paso, Tex.

ONE of Charles Reed's most popular songs in California cannot reasonably hope to make a like "go" in Eastern neighborhoods, for folks around these parts don't know the female very well. Wonder, by the bye, whether females could be popularized here. Think they'd make a hit—that is, if they'd turn out all right. Then the song could be brought on afterwards.

PAUL DRESSER expects big things of his new song "The Outcast." He has been playing John Hart's old role in "The Two Johns" of late, and devotes himself to composition between times. He tells us that his St. Louis publishers have entered suit against a leading New York house to determine the authorship of "The Letter that Never Came." The song printed hereabouts credits Max Sturm with the music and Mr. Dresser with the words. Mr. D. claims both.

THE GARRETTAS, who are to come back from Europe to John Forepaugh, have not been here, we believe, in about ten years. "Ouda" is one of the old roles in "The Two Johns" of late, and devotes himself to composition between times. He tells us that his St. Louis publishers have entered suit against a leading New York house to determine the authorship of "The Letter that Never Came." The song printed hereabouts credits Max Sturm with the music and Mr. Dresser with the words. Mr. D. claims both.

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THE will of James W. Fosha leaves \$5,000 to a sister and the rest of his large estate to his widow.

THE benefit of the Philadelphia Theatrical Mechanical Association, at the Chestnut-street Theatre, March 3, netted \$23 for the charity fund of the branch. Wilson Barrett, Effie Elialer, R. E. Graham, Elma Delaro, Hughey Dougherty, one of McCaull's companies and others appeared. N. C. Goodwin Jr., who had promised his services, pleaded illness.

A correspondent who writes from an asserted knowledge of the facts says that the late "Pop" Whittaker was thrice married. He lost his first wife shortly after their marriage. Consumption carried her off. That was about 1848. By his second marriage, to Mary Ann Wells, he had three sons—Frank, John and Lewis B. Frank died a child, a trick-dog bit John, and hydrophobia resulted a few years later, killing him. Lew, youngest of the trio, is in this city.

LIZZIE CONWAY has joined Atkinson's "Peck's Bad Boy" Co., lately she was with "Aprildite."

JOHN M. BURKE sailed for England March 7 to superintend the preliminaries in regard to the advent of the Only Salubrious Wild West, which on May 2 will commence a six months' stay in London, where they will give the same entertainments that were given at Erasmus Street, the Madison-square Garden, and elsewhere, with its realistic scenery, will be seen in some Continental city during the winter.

The company will sail April 1 on the Nebraska, which has been chartered for the sole use of the company, and will go from this city to London direct.

J. J. HENRY has written a hard work at Frankfort, Pa. I have fifteen men at work (painters and blacksmiths), and expect to have everything in good shape before this time next month for Rice's Big Railroad Show, Menagerie, etc. Nath. Davis has been engaged as business manager.

In the divorce suit by Mary G. Barlow against Milton Barlow the Rochester, N. Y., Court on March 5 made an order directing the defendant to pay the plaintiff \$20 per week alimony from Feb. 12, and \$300 counsel fees. There was no appearance on behalf of Mr. Barlow, who remains in Ludlow-street jail in this city.

THAT excessive heavy-weight John H. Craig, has been ill for a month past in Danville, Ind., and so has his wife. Both hope to be able to resume professional labors March 28 at Kohl & Middleton's, Chicago.

HEALY & BIGELOW'S KICKAPOO MEDICINE CO., No. 10, under the management of Dr. F. C. Jones, report excellent business in Southwestern Pa. The performers are Dale Bros., song-and-dance; Dale Sisters, instrumentalists and vocalists; Jesse Hodgson, banjoist and comedian; and seven Indians. They remain in that section for a new act.

LURLINE, who has been on a few weeks' visit to this city, will sail for England March 15.

THE May Fisk Bros. now are Carrie Fisher, Flora Leigh, Florie Prestige, Lila Eller, Mable Gray, Anna May, May Field, Billy May and others.

MR. SCHENCK, of Scribner & Clements, sends us word from Pittsburgh, Pa., that they have engaged the following people for 1887-8:

Nelson Sinclair, equestrian-director; Elmer and Leonhardt, baritone and tenor; George and Elmer, baritone and tenor; La Martine, juggler; Master Bennie Scott and Nellie Adams, aerial artists; Harry Burns, contortionist; Austin, Irish and Nelson, brother act; Fred and John, three performing ponies; Mrs. Arthur, Roman ladies; Carlisle, high wire; Nellie, outside acrobat and balancing trapeze; Concert people—Grawford Bros., Roy and Madison, Ray and Madison, and Elmer and Elmer. They are to have a uniform band of 11 pieces.

H. R. James, leader; Winfield McLaughlin, master of ceremonies; R. H. Clements, general manager. The show opens April 11, at Baltimore, Md. Nelson Sinclair, having disposed of his troupe of last season's dogs, is in Philadelphia, where he is getting ready for his new act.

THE following are among the late engagements for Louisville and the Madison Square Theatre and Museum of Living Wonders: Lavantine and Frank Williams, who, Fat Boy and Miss Mabel show is getting ready for its opening, in Philadelphia.

FOREIGN.

"MERLIN." Bufer's new opera, was produced at Berlin March 1. A sensation was caused by the refusal of the management to admit a woman to the theatre, though she was provided with a ticket. This action is attributed to the new intendants in revenge for Von Bulow's spiteful criticism of the management of the theatre. A majority of the Berlin papers protest against the "monstrous breach of convention" offered to the theatre.

MARIE DECCA is reported to be singing with success before titled personages in London.

It seems pretty certain that, in spite of all contrary rumors, H. A. Jones' Noble Vagabond is soon to be landed in London. Prince W. H. Guilford sailed for London March 15, in answer to a calling from Charles Overton, and it is likely that "Held by the Enemy" will be done at the Princess after "A Noble Vagabond."

CHRISTINE NILSSON was among those caught by the recent earthquake. She returned to Paris in a sad state of nervous depression.

SAINT SAENS' "FROBERGERE" is to be done next week at the Opera Comique, Paris.

WILLIAM TELLERS has signed a long engagement with the Casino de Paris, which includes an American tour in the Autumn of 1887.

MAX SCHUMANN, the pianist, will shortly be heard in London.

W. H. PENLEY is ill with chicken-pox, and the production of "Snowball" at the London Globe has been postponed.

PATTY's first concert after her return to London will occur May 26, under Kuhn's management.

"LADY CLANCY" was revived at the St. James' Theatre, London, March 3, Mr. and Mrs. Kendal appearing.

NEW PLAYS AT THE PARIS THEATRES.—"Nina Roubinov," a comedy in five acts, by Alphonse Daudet, was done Feb. 15 at the Odéon Theatre. The piece is said to be written in a sparkling and elegant manner, but to lack action and scenic interest. "Ma Gouvernante," a farcical comedy in three acts, by Ernest Biason, and is praised as possessing a laughable and amusing dialogue, though the subject handled is by no means new. "Le Diable à quatre," a vaudeville comedy in three acts, by Albin Valabregue and Maurice Hennequin, received its premier Feb. 11 at the Odéon Theatre. The dialogue is said to be "written in a reckless manner, thereby saving the piece from failure."

"Rigobert" is the title of a farcical comedy in three acts, by Paul Buras, which was done Feb. 11 at the Odéon Theatre. The dialogue is credited with a certain broad liveliness which caught the audience and amused the piece with success. "Le Diable à quatre" is a farcical comedy in three acts, by Ernest Biason, and is praised as possessing a laughable and amusing dialogue, though the subject handled is by no means new. "Le Diable à quatre," a vaudeville comedy in three acts, by Albin Valabregue and Maurice Hennequin, received its premier Feb. 11 at the Odéon Theatre. The dialogue is said to be "written in a reckless manner, thereby saving the piece from failure."

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A GARNERING OF SANCTUM SWEEPINGS.

- This is a great age for the Mackintoshes. It is cable-d that the hit of the revival of "Clancarty" at the St. James Theatre, London, at the close of last week, was the King William of Mr. Mackintosh, inasmuch as "Mrs. Kendal (the Lady Clancarty) did not appear at all to the front until the end of the play. Mrs. Kendal is also in the play; but of course he could not hope to hold his own against Mackintosh. If this actor had to draw lots for the choice of a *nom du theatre*, he was in hard luck. If he was born that way, his parents have much to answer for.

"WHERE is the ideal wife?" asks a lecturer. We if she is out looking for the ideal husband her search will prove fruitless.

duced these during the past thirty years. The German composers head the list at over eighty, while the English follow with about fifty. Next come the French, Italians, etc., but strange to say, not a single Irishman is found among them. Talk about the danger of writing too much, do they? Why, our friend Mendelssohn had over eighty compositions

bars in all, he paid exactly £380, or nearly \$2,000, for the use of one song one night. Then another composer came at him for using the Tigers' chorus and he was assessed £60. In this country copyright does not protect anything, and particularly music. The court decisions on this point are very clear."

WRITTEN FOR THE NEW YORK CLIPPER
BY H. S. KELLER.

Oh, I'll be here Monday night. She—Say, George
can't you come before Monday?

There is a man on the Darson River, below Dalton, named Angela Cordella, who claims to be the

strongest man in the world." He is an Italian, aged thirty, of a height of five feet eight inches, and a strength was born with him, for he had no athletic training. He differs from other men chiefly in the osseous structure. Although not of unusual size, his spinal column is much beyond the ordinary, and his arms, bones and joints are made on a similar large scale. He weighs 200 pounds, with the middle finger of his right hand. The man stood with one foot on the right, his arms outstretched, his hands grasped the persons to balance his body. Cordella stepped on the floor, placed his hands on the man's hand under the man's foot, and with scarcely any perceptible effort, raised him to the height of four feet and deposited him on a table near at hand. The two powerful men lay on Cordella, with intent to knock him down, but he was so strong that he and hammered them together until life was nearly knocked out of them.—*The Virginia Footlight*.

A singular scene was witnessed yesterday afternoon, Feb. 10, in this city. Mr. Bridgman, a sales-

man in the Poultry Market, West Smithfield, had received four wild foxes in a wooden case from the street between 1 and 2 o'clock the animals were seen rushing to devour the avifauna of the market. A cry was raised, and dozens of the salesmen and porters gave chase, and after great difficulty thirty of the animals were captured. The fourth made its way into the street, but only to be driven back by the large crowd who had taken up the chase. After being hunted about the market for upward of an hour, it was at last driven into a corner and a bull-terrier belonging to a market man and a salesman pounced upon him and killed him. It was found that the foxes had made their escape by gnawing a hole in the box in which they were confined. *The London Standard.*

follow him when he goes out with his gun like a s
ter dog. This cat is an observing creature, and
when she discovered that every time the head

the house went out with a gun she was feasted with a sparrow she took to following him. She keeps behind him, and when he shoots stops at his heels. When the bird falls she runs and retrieves like a dog. Most cats will run upon hearing firearms discharged.

band confess in the evening any wrong act he may have committed during the day. Thus far she has got him to acknowledge that he had on the way

SCENE, front door—Time 12 o'clock Sunday night. *She*—Say, George, when are you coming again? *He*—Oh, I'll be here Monday night. *She*—Say, George, can't you come before Monday?

ATHLETIC.

PRIDDY CHALLENGES CASE

The negotiations which have been going on privately for a long time between Peter Priddy of Pittsburg and Ed. Case of Hamilton, Can., not having resulted in match-making, the former now comes forward with the appended business-like challenge for a series of races, accompanying the same with a check for the amount named in the deft. which we have received:

PITTSBURGH, March 5, 1887.

EDITOR CLIPPER—Some time ago challenged Ed. J. Case of Hamilton, Canada, to run me a half-mile race, for \$500 a side, posting a forfeit with a Pittsburgh paper to back up my challenge. I reply Mr. Case proposed a three-quarter mile and one mile, for \$1,000 a side. I assented to his proposition, but owing to a difference as to which race should be run off first I am desirous the mile and I the half-mile, he stated that he didn't think I wanted to run, as it was plain to be seen that he was not serious in every thing. The negotiations fell through. In order to prove to Mr. Case that I am only anxious for a fair, square race, I enclose you a check for one hundred dollars to back up the following:

I will run Ed. J. Case of Hamilton, Canada, three races, one each at the half-mile, one each at the three-quarter mile and one mile, for \$1,000 a side. The winner of two events to take all the stake-money and gate-receipts. The three events to take place on succeeding days, one race a day, and we to toss for choice as to which event shall take place first. The New York Clipper to be the referee. If a dissent may be in dispute between us. The races to take place in New York City, within five weeks of signing articles; each man to pay his own expenses.

P. B.—Any communication addressed to PETER FRIDY, Editor of The Club, c/o No. 5 Diamond square, Pittsburg, will be promptly attended to. I will also run either Thos. Delaney of New York or James Grant of Boston a one-mile race for \$1,000 a side.

PETER FRIDY.

MANHATTAN ATHLETIC CLUB.

The first trial bout of the amateur boxing competition, which rights were given by the Manhattan Athletic Club, under the auspices of the Manhattan A. C., took place in private at the club-house on Fifth avenue, this city, March 5, and the finals at the Oakland Rink, Jersey City, in public, evening of 7. A large crowd was present on each occasion, and the results very successful, though characterized by few of the many contests, taken as a whole the displays were fairly good and quite calculated to afford satisfaction to the average patron of pugilistic entertainments, and those who

skinned, were not bothered with gore must have been well pleased. Result:
Bantam weight, up to 116lb.—First bout: George Young, Brooklyn, beat W. Murray, Young Men's Christian Association, New York, by a knockout in the second round and administering a knockdown blow in the third. Second bout: James A. Lynch, West-side A. C., beat Abe Brown, Brooklyn, by a knockout in the second round. Powers, but the superior strength of the New Yorker finally prevailed. Third bout: Patrick Kearney, Active A. C., D. L., East-side, beat George Young, a hard fought contest, in which Kearney was once felled and Leahy was well bled. Second round—First bout: George Young, beat Patrick Kearney, by a knockout, both men shown at long range. He twice flattened his plucky opponent. Kearney sparred a bye with H. Simons. Final bout: Lynch beat Kearney, scoring a knockdown in the opening round, and a fourth being necessary to enable the judges to decide, when Lynch, who was the better man, was the victor. The fight called a halt before time was up.

[illegible][illegible]

Heavy weight may weight—W. A. Ronkey, N. Y. City. He beat: G. Parker Bedford, A. C., both men delivering a succession of solid blows, one of which carried Ronkey to the legs. Ronkey, however, was not hurt, and he was able to keep his feet. He was not hurt, and he was able to keep his feet. He was not hurt, and he was able to keep his feet.

delphia, on March 5, proved the best event of the kind ever witnessed in America, as the winner, Pete Hegeman, accomplished the distance in nearly 10 minutes. The race was run on a track of 1000 feet covered on foot in this country, while both the score and third men got well inside the former record and also. A number of intermediate records were broken.

The measurement of the track was subject of some verification by the referee, Jas. Watson, and Deshong, showing that the track was 1000 feet around, measured eighteen inches from inner edge of milled strip. Besides supervising the scoring, referee also took the time at the end of each mile. There was an excellent attendance, a large number of spectators being present, and the lead after running a few laps, holding it till passed by Gus Guerrero during the fifth mile, which was finished in 28m. 43s. S. Spaniard led the way into the ninth mile, when he

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came rattled. After Hickman (Godiva H.) Houldin (Burton), Morton (Birchfield), Birch (Walsall), Mahett and Thornton (Birchfield) had passed the point it was impossible to give a correct return—in fact all attempt to do so was abandoned. It was pretty clear, however, that Birchfield had won. The matter was to be referred to the association.

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[illegible]

served to tire the men, who were unable to hurt each other for some time afterwards, and after they had been kept at it two hours, the boat was towed to Behan. Second boat, Trolan beat Tathil. The afterer was never in the swim, Trolan tapping him as he pleased—so that he was not only easily mastered, but was also out of the boat. Two rounds settled it. Finally, the boat which Trolan was the better boxer was early again put to the test, and this time, after a most interesting contest, was won by team of Behan's clever cover-billing and the second round Trolan, having got the measure of his opponent, began to get light and got down to business at once, catching the foe's leg, forcing him to quit. When the fight was over, it was on Behan's nose, following a shot with one from the other, which sent the recipient through the hemp. Whereupon the referee, who had been watching the fight with a keen eye, and with a keen organ of smell. The judges thereupon awarded the fight to Trolan.

Weight, 188 lb. and under—George Cunningham, champion. West's A. C., beat W. Myer, N. Y. City. There was little to see in the science, but an abundance of slugs in this bout, Myer being a very good slugger. Second round, Myer was downed. Score, 1-0.

Weight, 175 lb. and under—Samuel B. Fenton, champion. H. Robinson, N. Y. City, beat J. Fenton, same place, this time.

Heavy weight may weight—W. A. Ronkey, N. Y. City. He beat: G. Parker Bedford, A. C., both men delivering a succession of solid blows, one of which carried Ronkey to the legs. Ronkey, however, was not hurt, and he was able to pay strict attention to the bulwarks of his adversary, and the numerous visitations he made to the ribs gave Bedford a sore, so that he was unable to continue. Ronkey brought about his defeat. Ronkey also won the heavy weight prize at the regular championship competition at Madison Square Garden, N. Y. C.

Referee, Harry E. Buernier; judges, Ramon Gougeon and N. K. Bowne; timekeeper, G. A. Avery.

NEW RUNNING RECORDS.
The twenty-five-mile race at the Ellie Bink, Philadelphia, Pa., was won by the following:

delphia, on March 5, proved the best event of the kind ever witnessed in America, as the winner, Pete Hegeman, accomplished the distance in nearly 10 minutes. The race was a very close one, the runner covered on foot in this country, while both the second and third men got well inside the former record before the race was over. A number of intermediate records were broken, also. The measurement of the track was subject to some verification by the referee, Jas. Watson, and Deshong, showing that the track was 100 yds. around, measured eighteen inches from inner edge of milled strip. Besides supervising the scoring, referee also took the time at the end of each mile. There was an excellent attendance, a large number of spectators being present, and the lead after running a few laps, holding it till passed by Gus Guerrero during the fifth mile, which was finished in 28m. 43s. S. Sparrad led the way into the ninth mile, when he

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THAD. ANDERSON, Superintendent.

WILLIAM BURNS, Bookkeeper and Cashier.

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The only first class theatre in Westfield. Playing first-

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Seating capacity, 1,000. Population of town, 9,000. Man-

agers of first-class attractions only, write for open time.

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This time at MINER'S BOWERY THEATRE, week of Feb. 28 to March 5, 1887. The total receipts for the above were \$3,784.35.
N. B.—THIS IN THE LENTEN SEASON, TOO! (Signed) A. H. SHELDON, Manager, JULIUS HEYMAN, Treasurer.

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LESTER & ALLEN'S BIG MINSTRELS

Strengthened by a host of new and novel features.
Open at Wareing Theatre, Hoboken, N. J., March 14, for One Week.
A NEW AND ORIGINAL ILLUMINATED FIRST-PART.
The Grandest Attraction in Modern Minstrelsy. Behold the List of Attractions:
Lester and Williams, Fred Matthews, LESTER & ALLEN'S CHAMPION BRASS BAND—
Wood, Beasley, and Bryant and Menter. Wm. Hennigs, Leader of Brass Band; Chas. Hindley, Leader of Orchestra.
ORION TRIO— Ed. Warren and Fulton Bros., Toner and Froebel, Barza and Ronaldi. J. M. WOOD'S LONDON SEXTET— Church, Menter, Hostelle, Christie, Howard and Woods.
MESHAKE'S LILLIPUTIAN QUARTET Harry J. Armstrong, Paul Allen.
Would like to hear from a few first-class Musicians and from Responsible Managers throughout the West. Address all communications to
Sole Proprietor of Lester & Allen's Big Minstrels.
THIS WEEK, MORTON; WEEK OF MARCH 14, WAREING'S THEATRE, HOBOKEN, N. J.
PAUL ALLEN, Manager. R. H. BROCK, General-agent.

WE STILL LIVE. HICKS & SAWYER'S COLORED MINSTRELS.

The same old welcome in Texas for the Minstrel Kings. "POOR OLD CUD-JOE." Even the Deaf Agent can't make museum freaks go. "How is Fort Worth?"
THE BIG GUNS COMING EAST.
THE BLACK BABY NEXT.
CHAS. B. HICKS, A. D. SAWYER, Proprietors.
Permanent address, GREAT WESTERN PRINTING CO., St. Louis.

NOTICE. ADELPHIA CASINO THEATRES, BUFFALO, N. Y.

After May 1, 1887, We Will Take Possession of the Above Theatres.
GERLAUGH & SWANZ, Proprietors and Managers.
All First-class Artists may write for dates for our opening week, May 2. Would also like to hear from combinations. P. S.—This will be the finest theatre in Western New York, as there will be an entire change made throughout the house. If you wait for the so-called New Opera-house, you may get left.

THE EYE THAT IS ALWAYS OPEN.

JAS. F. LAMB.
AMERICA'S GREAT VENTRILOQUIST.
WOULD BE PLEASED TO HEAR FROM A FIRST-CLASS COMPANY FOR THE SUMMER SEASON. This is to certify that JAMES F. LAMB has played at my house, and I can cheerfully recommend him as a gentleman and a thorough artist in his profession.
JAMES F. LAMB excels in his art, being the finest Ventriloquist that ever appeared before a Belleaire audience. EVENING JOURNAL, BELLAIRES, OHIO, Sept. 15, '86.
JAMES F. LAMB has made a great impression in the West. As a Ventriloquist he ranks with the greatest in this country.
Address R. FITZGERALD, 10 Union Square, N. Y.

AL. G. FIELD & CO. MINSTRELS, THE PHENOMENAL MINSTREL SUCCESS OF MODERN TIMES.

WANTED, TO STRENGTHEN COMPANY, DOUBLE BASS AND TUBA PLAYER, SONG-AND-DANCE MEN who can go on stage. Must play brass. MR. NUNN, write again. Also PROPERTY-MAN who can go on drill; SONG-AND-DANCE. Also HEAVY BASS SINGER AND OTHER VOCALIST. Address as per route in CLIPPER.
AL. G. FIELD.

NOTICE. America's Representative Musical Team, JOHN F. FIELDS and HANSON. CHAS. AT LIBERTY AFTER MARCH 7. PRIVATE ADDRESS, 19 HUNTERDON STREET, NEWARK, N. Y.

MANAGERS OF COMBINATIONS
DESIRING A STRONG, LIVELY, ROUGH IRISH ACT FOR THE COMING SEASON, write immediately
WILSON AND BREVARDE.
Have had offer but have not closed. R. FITZGERALD.

CHAS. THE WESTONS, LILLIE VOCALISTS AND INSTRUMENTALISTS, just closed a successful week at New Theatre Comique, Phila. This week, March 7, Williams' Academy of Music, Pittsburg, Pa. Would like to arrange with a good combination for next season.

TO MANAGERS. All persons having communicated with C. B. LUCE, whose contract has been cancelled as advance-agent of NOSS FAMILY MUSICAL NOVELTY CO.

Are requested to write again, as C. B. LUCE has failed to send in letters pertaining to business of company. W. K. HARRIS, Agent, Address—CLIPPER ROUTE or Philadelphia, Pa. Don't confound this company with any other family.

NOTICE TO PROFESSIONALS AND PRIVATE PARTIES. Aymar's Riding School and Horse-breaking Academy.

Twenty-five minutes from Grand Central Depot. Horses broke for private parties to saddle. Ladies and gents' taught school riding. Side-saddle riding taught by MRS. W. B. AYMAR. Horses broke to pad bareback, trick or manege, thoroughly. Board on premises for party. Good stabling for horses. All rooms in house large and comfortable. Healthy neighborhood. Finest location for riding and driving. House situated between Southern Boulevard and Jerome Avenue, three minutes walk from either. Address W. B. AYMAR, Fordham, N. Y.

WANTED, FOR SHIELD'S NEW GREAT SOUTHERN CIRCUS

Performers in all branches, except Riders; also Musicians. Telegraph business and lowest salary. Jackson, Miss., Thursday, Friday and Saturday, GEORGE GRAY, Telegraph following week. Memphis, Tenn. Change Birmingham route. J. H. SHIELDS.



O'CONNOR.

We have every hope of seeing O'CONNOR a successful tragedian, etc.—DAILY STANDARD, London, England, Sept. 20, 1875.
As a tragedian, O'CONNOR has few equals, etc.—MIRROR, New York City, Sept. 25, 1886.
O'CONNOR, the well-known and popular tragedian, is meeting with much success on his tour. In every place he has played to large and enthusiastic audiences, etc.—COURIER, New York City, Feb. 21, 1886.
O'CONNOR's tragic impersonations have secured him a continuous round of praise from the press, showing that his every appearance has met with the favor of the critics, etc.—CLIPPER, New York City, Feb. 5, 1887.
"O'Connell" was last night's attraction at the theatre here, and was witnessed by a very appreciative audience. The costume was historically correct and the acting excellent.
O'CONNOR, as "O'Connell," fully sustained the high reputation he has earned, and showed, by his work on the stage, that he DESERVED the high encomiums of the press which he had received, etc.—DAILY CHRONICLE, Birmingham, Ala., Feb. 8, 1887.
O'CONNOR, as "O'Connell," delighted a large and intelligent audience last night.
In his conception of this difficult role he proved himself a tragedian of remarkable POWER.
Frequent and prolonged applause attested the appreciation of the audience.
His "support" was fair, the costumes handsome and correct, etc.—DAILY AGE, Birmingham, Ala., Feb. 5, 1887.
O'CONNOR SCORES A SUCCESS AS RICHELIEU.
O'CONNOR, a legitimate tragedian of acknowledged ability, commenced last night, a brief season at the theatre here.
He elected to make his bow before a Birmingham audience as Richelieu.
His interpretation of the wily prelate was characterized by force, consistency, intelligence, INTELLIGENCE.
It is evident that he has not only closely studied the lights and shades of the part, but that he has profited by the versions of "Richelieu" offered by the leading living exponents of to-day. (An error: I have seen none of them.—JAMES OWEN O'CONNOR.)
The result of his performance will be to create considerable INTEREST in this tragedian's delineations of the OTHER famous roles in which he is to appear during his tour here.
Of his "support" there is much to commend.
His rendering of the "curse," in the fourth act, was particularly POWERFUL, and fairly brought down the house.
The attendance was good.
Manager Percy's efforts are worthy of the heartiest support. He is a vast improvement on Mr. Barr.
The bill of fare provided during O'CONNOR'S engagement is one that should appeal strongly to an intelligent and appreciative public, and THE AGE confidently bespeaks for this clever artist (and his company) a liberal measure of patronage.—DAILY AGE, Birmingham, Alabama, Feb. 8, 1887.
O'CONNOR and his excellent support gave a faithful presentation of "The Merchant of Venice."
O'CONNOR, as Shylock, gained the very deserved plaudits of the audience by his WONDERFUL delineation of the exacting money-lender, after his pound of flesh!
His interpretation of the role is entirely NEW and ORIGINAL.
To-night "Richelieu" will be presented, according to the support. He is a vast improvement on Mr. Barr.
It must be seen to be APPRECIATED.—DAILY CHRONICLE, Birmingham, Ala., Feb. 8, 1887.
O'CONNOR, the tragedian, is a LAWYER.
He is of the GREAT CHARLES O'CONNOR stock.
His natural TASTE for the drama developed into a PASSION.
Some years ago he abandoned a lucrative legal practice for the stage.
He has since developed a POWER in the rendition of tragic roles which places him in the front rank as a true exponent of the legitimate drama.—DAILY TIMES, Fort Smith, Arkansas, Jan. 5, 1887.
The eminent tragedian, O'CONNOR, the star, has achieved a PHENOMENAL success throughout the South and West.
To those of our citizens who appreciate the legitimate drama a TREAT is offered.
O'CONNOR'S support is very superior; the costume elegant and historically correct, etc.—DAILY CAPITAL, Montgomery, Alabama, Feb. 21, 1887.
The disagreeable weather kept a great many away from the Opera-house, but O'CONNOR had been pleased to witness "Richelieu," as played by that renowned actor O'CONNOR.
He played at a great disadvantage.
But he produced "Richelieu" as it was never before rendered before a Montgomery audience.
O'CONNOR is, simply, MATCHLESS in many parts.
His support is, comparatively, good.
To-night "O'Connell" will be presented, and the talented tragedian should have a full house.—DAILY DISPATCH, Montgomery, Alabama, Feb. 22, 1887.
O'CONNOR'S third season of seven months closes in April, 1887.
O'CONNOR'S fourth season opens in September, 1887. No Registry.
Put Dramatic Agency Wanted.
ADVANCE-AGENT, write in. Must give a bond. No dupe, drunkard, dreamer, schemer, bruiser, libertine, tyro, or barabazian apply.
SAP Manager, with capital, will be treated with O'CONNOR is disengaged during April, May, June and July, 1887.
Permanent address, care of CLIPPER.

THEATICAL TRUNKS,

Covered with Sheet-iron or Canvas.
Inches, Inches, Inches.
24 long 1 1/2 deep 15 wide 100 rivets \$5.00
24 long 20 deep 14 wide 130 rivets 6.00
34 long 22 deep 20 wide 132 rivets 7.00
34 long 24 deep 22 wide 142 rivets 8.00
40 long 24 deep 24 wide 152 rivets 9.00
These trunks have heaviest corner bumpers, best lock and bolts, steel clamps, hard wood strips, are lined inside, and weigh: canvas the work in them two years. Plain tray for those trunks, 50 and 75 cents. Full tray, deep enough for high hat, with all compartments, edges bound with metal, \$1. Orders by mail attended to on receipt of \$3 for each trunk, balance C. O. D. Above trunks shipped immediately on receipt of order. Orders for special sizes filled at short notice. Bill and Property trunks on hand.
CENTRAL TRUNK FACTORY
45 North Seventh street and
2, 4, 6 and 8 Seipio street, PHILADELPHIA.
ESTABLISHED 1864

B. F. KEITH'S NEW GAIETY MUSEUM, 236 Westminster st., Providence, R. I.

B. F. KEITH - - Proprietor.
E. F. ALBEE - - Manager.
Thoroughly renovated and the most elegantly decorated place of its kind in America. "Adjoining to the very best patronage. Capacity, 500. FIRST GRAND EVENING, Monday, March 21, at 7 P. M. Desirable attractions that have not played Providence this season, please write. Address all communications to E. F. ALBEE, Manager.

CARD.

On SATURDAY EVENING last on the stage of the "Casino" Museum, Pittsburg, KEITH & CARL were presented with an elegant Gold Medal on which was inscribed: "E. F. ALBEE & F. KEITH—Presented to Ed. F. Albree & Jesse Carl by the management of the Casino Museum, Pittsburg, Pa. March 5, 1887." We wish to extend our sincere thanks to the management for this beautiful token of their esteem. And may the success they so richly deserve always attend them. Gratefully yours.

SMITH & CARL, Re-engaged for This (Our Third) Week.

WANTED TO LEASE, A Combination Theatre, Opera-house or Large Hall, in a city not less than 15,000 to 20,000, by an old manager of 20 years' experience. Will do all booking in New York and only play the best combinations. Address

THEATRICAL MANAGER,
Academy of Music, Tarrytown, N. Y.

WANTED, A LEADING-LADY, A SOUBRETTE AND A HEAVY-MAN.

TELEGRAPH CHAS. B. BURNS, AUGUSTA, GA.
WANTED.
TWO GOOD BICYCLE PERFORMERS,
OR A SMALL FAMILY, THAT ALSO DO OTHER ACTS.
FOR ORRIN BROS. IN EXCHANGE. \$500.00 to be paid from WESTBROOK AND RACKER, and the MELROSE FAMILY. Address G. W. ORRIN, Hotel Arno, N. Y.

IMPORTANT TO ALL SHOW PEOPLE, CIRCUSES, SIDE-SHOWS, MINSTRELS, DRAMATIC, CONCERT AND VARIETY SHOWS, MAGICIANS, VENTRILOQUISTS, Bird, Dog and Horse Trainers, Mesmerism, and Second Sight. Gift and Street Shows, Freaks, Curiosities, Etc.

Before ordering books to sell with your show for this season send for our latest samples and prices of the brightest, most attractive and salable Songs, Animal History, Magic, Ventriloquism, Freaks, Curiosities, Musical Albums, Books, etc., in the market. Samples sent free. The oldest, largest, most reliable and cheapest house in the world.
N. Y. POPULAR PUB. CO., 37 Bond street, New York.
A. J. DICK, President.

ON HAND, A LARGE JOB-LOT OF THIRTY-TWO PAGE SONG BOOKS, bright, illuminated colored covers at \$10.00 a thousand. Good for any show.

HYDE & BEHMAN'S THEATRE.

WANTED, FIRST-CLASS SPECIALTIES

FOR WEEKS OF APRIL 4 AND 11.
Address HYDE & BEHMAN, Brooklyn, N. Y.

WANTED, A FULL DRAMATIC COMPANY TO SUPPORT THE YOUNG AND TALENTED ACTRESS, EDITH CROLIUS.

IN THE POWERFUL, THRILLING AND REFINED WESTERN DRAMA,
A CHECKERED LIFE,
FOR A SHORT SEASON OF ABOUT FIVE WEEKS. NONE BUT A NO. 1 PEOPLE NEED APPLY. Address
J. N. ATHERTON, MANAGER, 46 CLINTON PLACE, NEW YORK CITY.

HAVERHILL DIME MUSEUM

Winter street, Haverhill, Mass.
HALL & BROWN, PROPRIETORS
GEORGE VAN CURE, MANAGER
PROF. MOILEY, LEADER OF ORCHESTRA
Opening inaugurated Monday, March 7. Two Robert Emmets Daily. Special Artists and Combinations can arrange time by addressing 44 EDITH CROLIUS, N. Y. C. P. S.—MR. BROWN of this firm is no relation to the one formerly of the Old Dime Museum, Providence, R. I.

BAKER & WEST MUSICAL ARTISTS.

Big bill last week at the Academy of Music, Pittsburg. This week at Hyde & Behman's Theatre, Brooklyn, N. Y.

MOZART THEATRE, EAST LIVERPOOL, O.

Ninety cents from Pittsburg, \$2.10 from Cleveland and C. and P. R. R. Small jumps all around. Theatre on ground floor; seats 900; cheap prices, largest stage and only theatre here with private boxes. In centre of city. WANTED, DRAMATIC COMPANIES, with repertoire; three nights and week stands. Telegraph me at once for March 10th and later dates. Money here for lectures or spiritualism Sundays. Write quick. J. W. HARRINGTON, Manager.

THE LARGEST IN THE WORLD. SPECIAL NOTICE

TO MANAGERS, AGENTS AND STARS.
THE STROBRIDGE LITHO-GRAPHING COMPANY
HAS JUST COMPLETED FOR
P. T. BARNUM & CO.'S COMBINED SHOWS
THE LARGEST STAND OF LITHOGRAPHIC WALL POSTERS
ever made in the world, all executed on stone, which can now be seen posted on 26th street side of Madison square garden, covering a bill-board 21 feet high by 336 feet long. We advise all who are in need of call and see this wonderful display of Lithographic Posters. THE STROBRIDGE LITHOGRAPHING CO., 124 Canal st., Cincinnati, O., 1155 Broadway, New York, 59 Strand, London, Eng.

A CARD

From the Members of the Bandmann-Beaudet Co.
The reports of the occurrence on Monday evening, Feb. 21, at the Trenton Opera-house, were so numerous & false. We are all fully aware of the cause from which it emanated, and think Mr. Bandmann wholly justified in wishing an understanding with the lady. Some of us were present during the whole affair, and can testify that no violence was used. We consider the conduct of the lady or professional in the extreme. We are pleased to inform the profession that our engagement with Mr. Bandmann has been highly satisfactory, and that he is a most agreeable manager and amiable friend. Signed: W. B. Brooks, Clay Clement, Frank Lander, William J. Johnston, T. W. Waitford Jr., Robert W. Burton, Master C. Titus, Genevieve Beaudet, Matt Marshall, Violet Black and Louise Beaudet.

THE CLUB MUSIC HALL

712 E. Baltimore street, BALTIMORE, MD.
WANTED—Specialty Ladies at all times. No matinees.
C. R. THOMPSON, Proprietor.

The Victrolas, just closed at Tony Pastor's.

March 6, Tealia Theatre, N. Y.; March 11 and 21, Austin & Stone's Museum, Boston, Mass.; March 26, Lowell Museum, Lowell, Mass.

MISCELLANEOUS.

RARE BOOKS, ETC. Send 2c. stamp for catalogue. R. C. CONROY, 10 Dine street, N. Y. Established 1863.

LYMAN'S Patent Gun Sights make Hunting and Target-shooting perfect. Send for circulars. W. M. LYMAN, Middletown, Conn.

SEND FOR NEW CATALOGUE.

SPORTING. PROF. HARRY UMLAH

HAS OPENED THE LARGEST AND FINEST
BOXING ACADEMY
IN NEW YORK CITY, AT 53 LEXINGTON AVENUE,
Near the corner of Forty-eighth street.

For Sale Cheap, A Full-blooded
COCKER WATER SPANIEL PERFORMING 100,
and also well broke. A full line of Dogs, Parrots and Monkeys constantly kept on hand. SAM COLLIER,
Bird Store, 112 Myrtle Avenue, Brooklyn.

S. S. STEWART'S

BANJO MANUFACTORY AND MUSIC PRINTING ESTABLISHMENT,

NO. 223 CHURCH STREET (between Market and Arch streets), PHILADELPHIA, PA.



SPECIAL NOTICE.---From now until June a short notice will be required with all orders, owing to being overstocked---not with Banjos---but with work and orders ahead.

CENTRAL THEATRE, Philadelphia, March 9, 1886.
The 13 inch rim "Orchestra" Banjo which I had made by you one year ago, while playing an engagement at Egyptian Hall, in connection with Kellar the magician, has turned out first class in every respect--tone, finish, power, etc. I am pleased to tell you that in my travels with Tony Pastor and other companies that your Banjos have been highly complimented, both by professionals and the general public.
P. C. SHORTIS.

"I remain thoroughly convinced that Stewart is the standard authority on Banjos and the KING of all Banjo makers. This I say, not to flatter, but because it is a fact."
ARLING SHAFER.

TO S. S. STEWART--
Having used every known make of Banjo during my lifetime experience, I truthfully pronounce yours the very best in existence. Your instruments are very powerful, but that is not all. Their principal beauty lies in the fact that upon them you can clearly distinguish the very softest notes in the largest theatre. Some Banjos require to be played very hard if you want them heard in a large hall, but with your Banjo it is as easy to fill a large hall as a small room. I use no other Banjo but yours, and nothing could induce me to play any other Banjo when I had the Stewart instrument. The Banjo you made me in January, 1881, is a marvelous instrument. I would not take it for any other.
HORACE WESTON.

MR. S. S. STEWART--
TRENTON, N. J., Nov. 28, 1885.
DEAR SIR: In conjunction with Mr. Huntley, I am nightly performing on Banjos of your manufacture, and fully endorse his opinion of them. I cannot conceive a possible improvement to be made upon the "Banjo fine," possessing, as it does, the full, round tone of a large Banjo, with the facility for rapid execution to be attained only on a short-neck instrument. For parlor and stage playing it is the best instrument I have ever heard. No matter how often I hear it, it has the same sweet, satisfying tone.
The six stringed Banjo of your manufacture, which I use in accompaniment playing is also a marvel in every particular. The workmanship, tone, and the ready response the instrument gives to the lightest touch are gratifying qualities of this Banjo. Its loud yet deep, full tones penetrate into all corners of the largest building wherein I have played this instrument. Since I have mastered the difficulties attendant upon the employment of the additional bass string, I have been looking for nothing. Your make of Banjos I consider the best, and are unequalled in all qualities that constitute a perfect instrument.
Respectfully yours,
JOHN H. LEE,
Manager Huntley's Concert Co.

MR. S. S. STEWART--
SPRINGFIELD, Ill., Jan. 4, 1882.
DEAR SIR: You will please excuse me for not writing before this, but I wanted to give you Banjo a good trial, and I am pleased to say that it is the best Banjo I ever heard of. I have been looking for it, and while it is just the Banjo I have been looking for.
P. C. SHORTIS,
Leavitt's Minstrels.

MR. S. S. STEWART--
TRENTON, N. J., Nov. 28, 1885.
DEAR SIR: I am now the possessor of eight Banjos of your manufacture, which is indisputable evidence of my high appreciation of their merits. I introduce the entire number nightly in my performance, and on each occasion become more and more satisfied that the S. S. STEWART BANJOS ARE THE BEST IN THE WORLD.
Special mention must be made of your latest novelty, the "Banjo fine," which, though proportioned contrary to all preconceived ideas, is nevertheless a marvelous improvement in Banjo manufacture. The instrument possesses the acute tone of your "Little Wonder" Banjo, combined with the full vibratory resonance of your "Grand Orchestra." I consider it the greatest achievement in the progress of Banjo manufacture ever yet produced. When fully introduced, the "Banjo fine" will rapidly supersede in general favor all heretofore known styles of the Banjo wherever introduced. This Banjo has attracted the attention of musical experts, and the verbal commendation it has received from them more than bears me out in my previous assertion, that the S. S. Stewart Banjos are the best in the world. Respectfully yours,
WM. A. HUNTLEY,
Proprietor Huntley's Concert Co.

MR. S. S. STEWART--
DENVER, Col., May 13, 1884.
SIR: The Orchestra Banjo, No. 1,303, I ordered made, arrived all O. K. I am more than pleased with it; it has a tone equal to a grand piano. It knocks out anything I ever saw in the shape of a Banjo for tone and beauty of make-up, and everything about it. I am proud to have such a fine Banjo to take with me through the Northwest, and anything I can say to your advantage about your Banjos I shall be pleased to say. Respectfully yours,
JOHN MOORE,
Banjoist and Comedian.

114 WEST 107TH, Barnly, Eng., Jan. 1, 1884.
I have now been able to give the Stewart Banjo a full trial, and am in a position to speak with confidence as to its qualities. It is, without exception, THE PREMIER BANJO. Its carrying power is surprising, as it seems to fill a large hall better than a small room, and every note can be heard with the greatest distinctness at the farthest extremity of the room. Its tone is not in the least affected by damp, and it keeps the pitch with great exactness. I cannot too highly recommend it, more especially to beginners, as I consider a Stewart Banjo is half the battle--it is so easy to play, independent of its capabilities as a musical instrument, it is a work of art as regards appearance and finish; every minute particular being finished with the greatest nicety. I am extremely proud of my instrument, and would not part with it on any account. It is never seen without being admired and praised. Yours very truly,
ALEXANDER D. PITHIE.

SMITH'S BLOU THEATRE,
SEATTLE, Washington Territory, July 24, 1882.
It is with pleasure that I thank you for sending me such a grand instrument. I have just returned from the North, and have not been able to answer before, but I have given her a fair trial, and she is a beauty. As I write this the Callender Minstrels are playing their band in the

street. I ran across Horace Weston; he had two of your instruments in his hands, and was full of business, advertising them to a crowd standing around him. I have worked this country pretty well, and if you have made any thing by it so much the better. Horace is the favorite here among the people. No more at present. Yours truly,
FRED RICE.

SIR: Received Banjo this morning all right and gave it a thorough trial, and am highly pleased with it. Will simply say that it is the loudest, sharpest and sweetest toned Banjo I ever handled. Yours, etc.,
LUKE BRANT,
Oleto Theatre, San Francisco.

PROVIDENCE, R. I., Nov. 23, 1885.
MR. S. S. STEWART--
DEAR SIR: Received Banjo all right Friday morning, and am perfectly satisfied with it in every way. I like the tone even better than the larger one. I played duets last with a friend who sells Banjos; his Banjo sounded like a toy Banjo with the "Champion," although about the same size. I shall recommend your Banjos to every one. Yours respectfully,
LOUIS N. COLE.

CHICAGO, Ill., Nov. 17, 1885.
MR. S. S. STEWART--
DEAR SIR: I write to acknowledge the receipt of the beautiful Banjo you so promptly sent, and must say, for beauty both in finish and tone, it excels any Banjo I have yet seen, and say you are, as Mr. Huntley always said you were) the King of all Banjo makers.
I am sincerely yours,
META BISCHOFF.

NO. 54 MEANWOOD RD., Leeds, Eng., April 14, 1884.
DEAR MR. STEWART--
The Banjo came to hand on the 29th ult., and I was more than pleased with it. I had my friend, Tom Pleon, here a fortnight after its arrival, and he said, the same as myself, that Stewart stood second to none as a Banjo maker, and was worthy of all the patronage he got. For tone, finish, and artistic workmanship I never saw its equal. Wishing you every success and the best of luck, I remain
Yours very truly,
TOM HAIGH,
Banjo Teacher.

W. E. STRATTON, Teacher of the Banjo and Guitar, writes: "The Banjo came to hand on the 29th ult., and I was very much pleased with it. The tone is sweet, clear and penetrating. To show my appreciation of the Banjo, I have sent you a check for the amount of both Banjos. I shall anxiously await the Banjo's arrival, as I wish to play it with my Banjo and Guitar Quartette."

READING, Pa., Jan. 1, 1882.
Your letter, with Strings enclosed, arrived. Many thanks for the same. I am pleased to say that the Banjo is still in good condition. It has been in use constantly for nearly one year, and is still in good trim. It is hard on an instrument, traveling about as it does.
Yours respectfully,
E. M. HALL.

MINNEAPOLIS, Minn., Jan. 1, 1884.
DEAR SIR: I received the Banjo you sent me to Minneapolis, and I am delighted with it. The tone is elegant, and the finish and style are superb. I stepped into Dyer & Howard's music store with it and played a few marches, and I could draw the best piano they had. There is no limit to the tone, and when you pick it you can get expressions so nicely; as soft as a feather or as loud as a trumpet. I am thoroughly convinced that you are the KING of all Banjo makers. Three or four years ago critics told me I was a Banjo player "from away back," but I knew just enough about a Banjo to know that I had just begun to learn to play properly. At that time I was teaching and publishing. Since then I have had twelve or fifteen of your most valuable books, and have found them to be of the greatest help to me, and I would say, for the benefit of all my friends and old pupils, that if you wish to learn to play the Banjo successfully, buy your music of S. S. Stewart, and go to work and work hard. "Practice makes perfect." I also wish to state here that out of over fifty of your Banjos that have passed my hands in the last two years I have yet to find a poor one, and with my long experience with a Banjo, and my knowledge of Banjo music, I cheerfully give you the right to use my name for the benefit of anyone who is anxious to learn the RIGHT WAY TO BEGIN AND PROGRESS. Wishing you continued success,
I am, as ever, yours very respectfully,
CHAS. SCHOFIELD.

BALTIMORE, June 3, 1882.
MR. STEWART--
DEAR SIR: Banjo arrived all O. K. the same morning that I arrived. It has fully come up to my expectations. As yet I have not got it in the exact condition it should be, as I generally take a couple of weeks to get a head down properly. I am very much pleased with it, and would not hesitate in recommending you as the leading Banjo maker of this country. Hoping you received the remittance all O. K., I remain yours truly,
R. G. ALLEN,
Banjoist.

MISS ANNIE OAKLEY of the Wild West Co., the well-known and celebrated lady rifle shot, writes us as follows: "The little Banjo I ordered from you is received all right. Now, all I can say is, it is a beauty. Of course what I say will not help you much, if any. When I ordered and sent you the money you might, if you so wished, have sent me \$10.00 instead of a \$20.00 Banjo, and I would not have known any different. But when it came I was surprised at its beauty, and I have since taken it to several Banjo experts, and all said it had a splendid tone, and one party offered me \$20.00 more than I paid you for it. Now, please accept my thanks for your

business. I intend taking lessons at once, and when I enter it I may say more in your favor. One thing I do ink, and that is--WHAT I AM IN MY LINE, YOU ARE YOURS--THE BEST."

BOSTON, Mass., March 21, 1882.
Allow me to thank you for the Banjo you made my young brother. He is more delighted with it every day. Everyone who has seen it says it is a "little wonder," both in finish and in tone. They ask "Who made it?" and I tell them it is one of Stewart's. They ask me who I think is the best Banjo-maker in America, and I tell them Stewart's. Banjos are the best I ever handled; they are not only a wonderful toned instrument, but also an ornament to any parlor. I shall do all in my power to introduce it into the Old Country.
W. H. VANE,
Champion Banjoist and Dancer Combined of the World.

CENTRALIA, Ill., Nov. 23, 1884.
MR. S. S. STEWART--
DEAR SIR: I received the two Banjos (11 inch rim), and I must acknowledge they are the best tone and best finished Banjos for the price I ever saw, and I will gladly recommend them to the profession and to my friends generally. I also received your JOURNAL, and will take pleasure in reading it, as I am personally acquainted with Mr. Huntley, Schofield and others of your acquaintance, and an good I can do you I can assure you I will. Hoping you are meeting with success, I am most respectfully,
BILLY MCALLISTER,
Band's Minstrels.

M. B. HAZEN of Martinsburg, N. Y., writes: "The Universal Favorite Banjo received in first class order. It is remarkably loud, clear and musical tone, and the very best of that being done. Of course there are other Banjos of your make as good as mine, but I have used Banjos of all recognized makers, and have never seen one with all the good qualities of tone that there is in this. Your ARTISTIC BANJOIST is a great musical production, and such music should go a great way towards elevating and refining the tastes of the masses for their prosperity. I remain, yours respectfully,
GEORGE H. AYER.

FREMONT, Neb., Sept. 10, 1884.
DEAR MR. STEWART--
The \$100 Orchestra Banjo arrived all right by express yesterday, and I must say it suits me. It is a "T," and that is the best in workmanship I ever saw, and the tone is splendid. I have never seen a Banjo that compared with it, as clear as those obtained from the open strings. The finish is perfect, the polishing being the finest I ever saw done in that line, and the tone is superb. I stepped into Dyer & Howard's music store with it and played a few marches, and I could draw the best piano they had. There is no limit to the tone, and when you pick it you can get expressions so nicely; as soft as a feather or as loud as a trumpet. I am thoroughly convinced that you are the KING of all Banjo makers. Three or four years ago critics told me I was a Banjo player "from away back," but I knew just enough about a Banjo to know that I had just begun to learn to play properly. At that time I was teaching and publishing. Since then I have had twelve or fifteen of your most valuable books, and have found them to be of the greatest help to me, and I would say, for the benefit of all my friends and old pupils, that if you wish to learn to play the Banjo successfully, buy your music of S. S. Stewart, and go to work and work hard. "Practice makes perfect." I also wish to state here that out of over fifty of your Banjos that have passed my hands in the last two years I have yet to find a poor one, and with my long experience with a Banjo, and my knowledge of Banjo music, I cheerfully give you the right to use my name for the benefit of anyone who is anxious to learn the RIGHT WAY TO BEGIN AND PROGRESS. Wishing you continued success,
I am, as ever, yours very respectfully,
CHAS. SCHOFIELD.

JOHN DAVIS, Springfield, Mass., writes: "The \$40 Orchestra Banjo came last night, and I have been working on it all day. It is without exception the best Banjo I ever had.
The young lady to whom I sold the Universal Favorite Banjo is delighted with it, and all the rest of the girls are trying to sell theirs in order to get one like it."

PERCY HARDY of Hardy and Hale, sketch artists, writes that he has one Stewart Banjo, but is not satisfied with only one--wants two or three.
All good players nowadays have at least two or three Banjos of different sizes.

BUFFALO, N. Y., Aug. 25, 1883.
DEAR SIR: I am playing your Banjos on the stage, doing solos, and every body says "what un-toned Banjos you have got." They say they are the best in the land. I am having a nice success with them. Yours, etc.,
GEORGE POWERS,
of Johnson and Powers.

CINCINNATI, O., May 10, 1884.
I received the Banjo, Strings, etc., and am VERY MUCH pleased with the instrument. I like it better every day. The Mastodons say they like it BETTER than any Banjo ever used in the company. Your Banjos undoubtedly take the lead of ALL others in EVERY RESPECT.
HARRY SHIRLEY.

PHILADELPHIA, Pa., Saturday, Oct. 1, 1881.
MR. S. S. STEWART--
DEAR SIR: I received the 11 inch rim Banjo to-day, and am so thoroughly well pleased with it that I hasten to add my testimony to the many others proclaiming you make the best in the world. Thanking you for the prompt fulfillment of order, and satisfaction given, I remain yours, etc.,
BILLY EMERSON.

NORWICH, Ct., Nov. 13, 1883.
S. S. STEWART, Esq--
MY DEAR SIR: I received the Banjo all right, and it is just immense, and I will do all I can to advertise your Banjos. Mr. Gorman is highly pleased with his Banjo. Very respectfully,
GEO. D. LAMBSON,
New Orleans Minstrels.

BRADFORD, Pa., May 25, 1881.
MR. STEWART--
DEAR SIR: I received your Banjo in Brooklyn, all right. I have tested it, and find that you did not deceive me. It exceeded all my expectations. I never heard or saw such a Banjo (and I have tried them all). I have still in my possession Banjos made by ---, and one of Clarke's best, six Banjos in all, and your Banjo is the best I ever heard. Wilson, my partner, never owned

a Banjo in his life, but he says he will have you make him one to keep in the house, to show people to what perfection a Banjo can be made. Ed. Gooding, an old Banjo player, says it is the best he has ever heard. In fact, every one who has ever heard it says the same thing. Yours,
JAMES SANFORD,
Of Sanford and Wilson.

RUFFALO, N. Y., Aug. 7, 1882.
Banjo received a few days ago. I must say "She is a Beauty." I am immensely pleased with it. Several of my friends (I mean Banjoists who knew what a good instrument is) say the brilliant tone of the Banjo cannot be equaled, and I know this to be a positive fact, as I have compared with other Banjos supposed to be first-class, and find they lack a great deal by the side of the S. S. Stewart Banjo, in tone as well as in finish. Very respectfully,
C. J. WILLIAMS,
Comedian and Banjoist.

75 SOUTHAMPTON ROW, N. C.
LONDON, Eng., March 3, 1883.
DEAR SIR: The "Stewart (Grand Banjo)" I have been using for the past three weeks has more than fulfilled my expectations both in brilliancy and durability of tone. I have tested it both in vocal and instrumental solos and find it "holds its own" over orchestral accompaniment of ten instruments. The "I have been using for the past two years is like Othello," its occupation's gone.
I can say no more, for I think the Banjo speaks for itself. I have played it in the largest theatres in London and the Provinces, and have no trouble to make the Banjo heard above the orchestra in my solos. Faithfully,
CARRIE E. DANIELS,
"Guitar and Banjo Solist," late from "Fun on the Bristol" Co.

LONDON, England, September, 1882.
MR. S. S. STEWART--
DEAR SIR: The 12 1/2 inch rim Banjo you made me is the finest I ever used. The best in the world.
Yours respectfully,
WALTER HOWARD,
Of Moore & Burgess' Minstrels, St. James Hall.

NEW HAVEN, Ct., May 1, 1884.
MR. S. S. STEWART--
SIR: The Banjo is simply immense. Very fine tone and fine in appearance. Yours,
F. W. WILLOUGHBY,
Teacher of the Banjo.

HOSEA EASTON, of Melbourne, Australia, writes under date of June 10, 1882: "My Banjos, eight in number, arrived here three weeks ago, perfectly safe and sound, and I have thoroughly tested every one of them. I find to my satisfaction that there is nothing in the shape of Banjos in Australia to approach them. You well deserve the name, KING BANJO-MAKER, and as you stated in your letter, the two large Banjos are the finest ever seen in the Colonies. Many here, as well as myself, can only praise you as hundred others have done. They are attempting 'banjo making' here in Melbourne, but your Banjos excel all that I have ever seen or handled. I have been playing one of the large ones with full orchestra, and the Banjo was heard above the orchestra outside the theatre and force recognition from the few remaining bigots who can be heard in the largest theatre here in Australia. In conclusion I can say that your Banjos are perfect all been knocked out and laid on the shelf since their owners have heard your Banjos."

J. DE BOE of Grand Rapids, Mich., writes: "The Banjo is arrived all O. K. I don't want to flatter you too much, but I must say that it is the best Banjo I have ever seen."

E. J. APPLEBY of Honolulu, H. I., writes: "I still have the Orchestra Banjo you made for me in October, 1881, and although I have given it some very hard usage, it is still in good trim and possesses a tone that I have never heard equalled in a Banjo. There were a few Banjos here when I first came, about a year ago, but they have all been knocked out and laid on the shelf since their owners have heard your Banjos."

EXTRACT FROM A PRIVATE LETTER FROM J. H. LEE, DATED SEPT. 22 LAST.
A personal of your lecture entitled "The Banjo Philosophically" afforded me great pleasure. It is by far the best thing you have ever written on the Banjo, and I know whereof I speak, because you have been kind enough to forward me at all times your publications as they were issued, and I READ THEM ALWAYS. I am not one of the kind that carry favor by a judicious application of "flattery," nor do I think you are gullible enough to be influenced by it, but I do believe in honest compliment, therefore I wish to convey to you my honest appreciation of this, your latest. The scientific portion of the work you will admit is of more interest to the would-be manufacturer of the Banjo than the expert manipulator, who rarely cares to delve into its intricacies, but the latter portion of the lecture, devoted to advice and instruction regarding the care, playing and various remarks concerning the Banjo are of great interest to ALL student and professor alike. A little more of the same class of Banjo literature would elevate its standing and force recognition from the few remaining bigots who are prejudiced against the establishment of the Banjo as a legitimate instrument.

The Banjo needs all the good things that can be written about it. There are few men with the requisite knowledge of the Banjo that are devoted to it. There are few with devotion that possess the requisite knowledge to aid its progress. Granting the requisite knowledge and devotion, the question of literary ability arises. Many have devoted the musical resources of the Banjo to their composition, but in the literary sense you have the lead to yourself. Volumes have been written about other instruments, but the Banjo, with the exception of such articles as you have written for THE JOURNAL, has been neglected.

HONOLULU, H. I., again gives forth its praise in the following publication: "M. Pomroy writes under date of June 30, last: 'The 12 inch, \$40.00 Orchestra Banjo, etc., arrived all O. K., and as represented in catalogue, I am more than satisfied with the LAYOUT. I have given the Banjo a fair and square test, and arrive at the conclusion (as well as a few friends of mine on the Islands, who play the Banjo) that it is the 'DANDY OF THEM ALL.' The finish throughout is GRAND, while

the tone is WONDERFUL and clear. I am more than pleased with it. One of my friends sends for one to-day; he is so pleased with mine that he must have an S. S. S. only. Send me a few of your catalogues, and I will do all I can for you here."

FRANCIS A. BROWN of Omaha, Neb., writes concerning his \$100 ten-inch AMERICAN PRINCESS BANJO: "My Banjo came yesterday, and I am surprised at, and very greatly pleased with its elegance and remarkably brilliant and powerful tone. The instrument meets my entire satisfaction, and the fine workmanship and design show high artistic taste on your part. The jeweled pegs and ivory tail-pieces are very elegant indeed, and the finger-board, inlaid from nut to rim, is fine beyond description. Allow me to say that I can fully endorse all the comments I have heard or read as regards the eminent superiority of your Banjos over those of any other maker. They are not only incomparably better in brilliancy and volume of tone, but are better in workmanship than equal price Banjos of other manufacture."

WASHINGTON HOTEL, Philadelphia, Jan. 11, 1883.
FRIEND STEWART--
I wish to say a few words in praise of your Tambourines. I find them the best that I have ever used. They are durable as well as ornamental. I cannot say too much in favor of them. Yours,
JAS. CARROLL JOHNSON.

PHILADELPHIA, Jan. 6, 1883.
I take pleasure in recommending the Tambourines made by S. S. Stewart as the best I have ever used, and am a judge.
LEW SIMMONS.

BOSTON, Mass., June 13, 1884.
MR. STEWART--
DEAR SIR: The Banjo I bought of your Boston agent is all that I desire. The tone is perfect in both upper and lower register. I have a number of pupils using your instruments, and in every case they have excelled their predecessors. I do not hesitate to say that, in my opinion, you make the best Banjo. Very respectfully,
G. L. LANSING,
Teacher of the Banjo.

SIN MUSIC HALL,
Knight's Bridge, London, Eng., Nov. 10, 1882.
DEAR SIR: The Stewart Model Banjo you imported from America for me is the finest-toned instrument I have ever heard. The teacher of the orchestra at the Sun is of the same opinion, and as there have been a good many Banjo players at this hall he ought to be a judge. I expected something great after hearing your own Stewart Banjo, but mine surpasses all my most sanguine expectations, and the finish is superb. The Sun, as you are aware, is a very large hall, but at the extreme end EVERY NOTE CAN BE HEARD DISTINCTLY. I never believed a Banjo could have such immense carrying power, and what surprised me is that it IMPROVES EVERY NIGHT, and is constantly getting inquiries as to who is the maker. Of course I tell them S. S. Stewart of Philadelphia, U. S. A., is the maker, but that you are the sole agent for him in England. I have been pleased to do all in my power to get the Banjo into the hands of the sample of the BANJO AND GUITAR JOURNAL you sent me; it proved very interesting, and the music is very pretty. Herewith I enclose one year's subscription for the same.
Yours very truly,
TOM PLEON,
The Brothers Pleon, Comedians and Banjoists.

OPERA COMIQUE, Strand, London, Eng., Dec. 1, 1882.
DEAR SIR: I am delighted with the Stewart Banjo you had made for me. The tone is something wonderful, and far exceeds my expectations. It has created quite a stir here among the patrons of the theatre, and lots of folks think there is someone behind the wings with another Banjo playing. I am also truly pleased with the finish, which I consider magnificent, and I would be most happy to recommend you to any of my friends who may want a Banjo.
Yours truly,
L. LAURIE.

EMPORIA, Kas., Dec. 27, 1883.
FRIEND STEWART--
The Model Banjo arrived O. K. I consider it a wonderful instrument, having tested it in the most thorough manner, it perfect, the tone being as loud and brilliant as the 10th and 18th positions as at the first. I have dreamed of such an instrument, but never hoped to possess one. Yours,
J. E. HENNING,
Teacher of the Banjo.

SAN FRANCISCO, Cal., May 20, 1884.
FRIEND STEWART--
I received my Banjo, and think I have the finest Banjo on the Coast, and thank you for selecting it. I made an orchestra of twelve men jealous of my Banjo last night, because I drowned them out. Respectfully,
D. MANSFIELD,
Teacher of Music.

CHARLES L. LUMSDEN, Banjo Teacher, of Richmond Va., writes from New York, Sept. 21, 1882: "The Orchestra Banjo was received O. K. The boys at the Harbor are 'mashed' on it; they say they have never heard such a Banjo. I heard Horace Weston the other night; his 'trick playing' is truly wonderful."

GEORGE WARE, the well-known dramatic agent of London, England, writes that the two Banjos made for Miss Arline, the Banjo Queen, have given unbounded satisfaction.

CHARLES BROWN of Honolulu, H. I., writes under date of Aug. 14: "Banjo sale to hand. I am very much pleased with it, and feel quite proud of being the owner of the finest Banjo on the Islands. As regards brilliant tone and beautiful workmanship, it beats anything I ever saw."

W. H. MURPHY, the well-known teacher, Manchester Eng., writes that the two Banjos sent him for forwarding an order for Stewart Banjos, including one very fine Banjo to be made for his own private use. He further says that the English Banjos made in imitation of Stewart Banjos have not the tone; will not compare with the genuine Stewart Banjo in any way.

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